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The World's Columbian Exposition,

CHICAGO, ILL., U. S. A., 1893.

CATALOGUE

OF THE

M. STEINERT COLLECTION

—OF—

Keyed and Stringed Instruments

Clavichords, Spinets, Virginals, Harpsichords, Hammer-claviere and Pianos. Also Viola da Gambas, Viola da Braccios, Viola d'Amoras, Viola da Spalos, Viola Pomposa, Violins, Violas and Violoncellos, exhibited as a Loan Collection at the

WORLD'S COLUMBIAN EXPOSITION

BY ITS PROPRIETOR

M. STEINERT,

New Haven, Conn., U. S. A.

[redacted]ional Exposition for Music and Theater,

VIENNA, 1892.

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BY ITS PROPRIETOR

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Introduction

This Catalogue describes my collection of Keyed and Stringed Instruments at the Exhibition at Chicago. To fully understand their construction, and the art of playing on them, it is necessary to resort to books treating on these subjects. Such a one I have now in preparation, and it will soon be published.

A visitor glancing at these instruments may at first view consider them as antiquities, such as are met with in Art Museums. Herein he commits an error. It is true that while engaged in my task as collector I discovered them in a dilapidated condition, and unfit to be played on. In that state they did not exhibit their former usefulness, and no one beholding them could surmise that they served the musicians of the past centuries as musical instruments, for which the great masters of that period composed their divine works, and that they were of sufficient capacity to transport the performer to the most exalted realms of inspiration.

I have succeeded in repairing these instruments, so that now, after centuries of quiet rest, they appear in their original living state. In this I was actuated by the desire that these instruments should serve as a medium for performing on them the compositions of Bach and his contemporaries, so as to enable the student of music to hear these masterly works in their original garb.

For this purpose I present these classical instruments to the public, and hope that doing this I may render some service to our present generation.

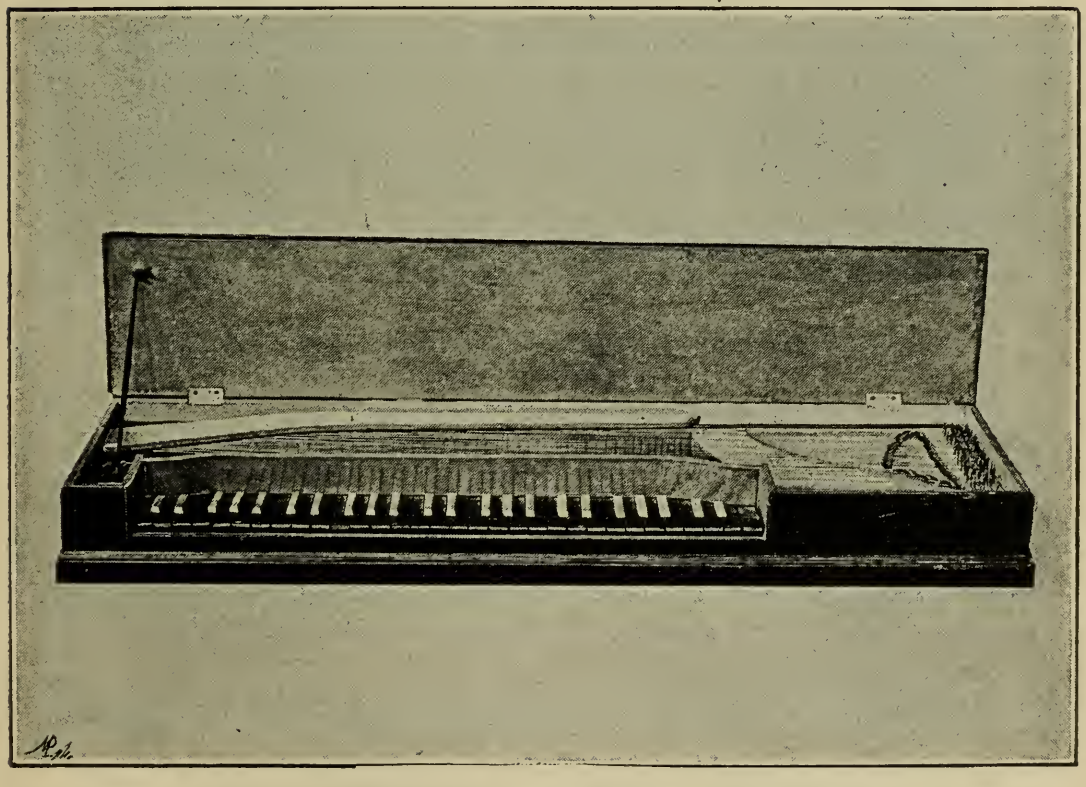
M. STEINERT.

New Haven, June 19, 1893.

* CLAVICHORDS *

No. 1. Clavichord, 4½ octaves, "gebunden," of the 15th century.

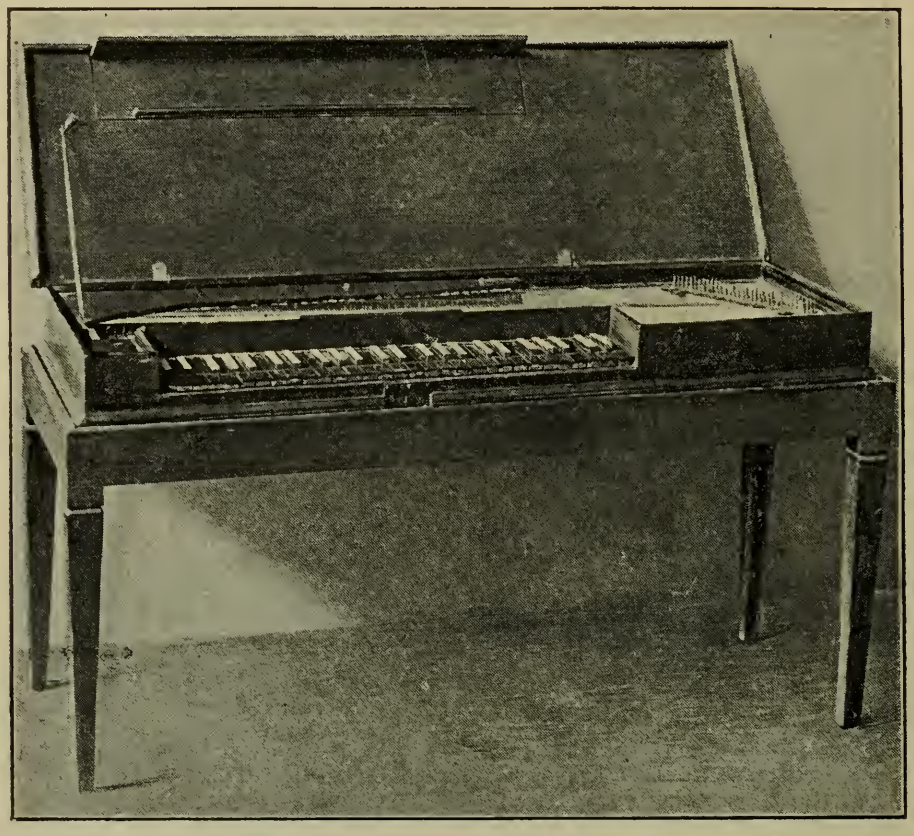
In this instrument a small bit of brass called a "tangent" is fastened to the back end of the key, and when raised by pressing the key, both strikes the string and divides it, thus producing at the same time tone and pitch. An excellent



No. 1.—Clavichord, 4½ octaves. "Gebunden."

method to obtain variety in force and quality of tone. This instrument has more keys than strings, and three different tones are produced upon each set of strings; a system which is called in German "gebunden," and in English fretted.

No. 2. Clavichord, 4½ octaves, "gebunden," of the 16th century. In this instrument two different tones are produced upon each set of strings.



No. 2.—Clavichord, 4½ octaves. "Gebunden."

No. 3. Clavichord, 4½ octaves, "gebunden," case in rococo style, in white enamel and gold, latter part of the 17th century. In this instrument also two different tones are produced upon each set of strings.

No. 4*a*. Clavichord, 4½ octaves, "gebunden," mahogany naturals and black sharps. The case is in black enamel with gold, and rests upon a frame.

Two different tones are produced upon each set of strings.

No. 4*b*. Clavichord, 5⅛ octaves, "ungebunden," made by Schiedmäyer in Neustadt an der Aisch, 1789. Has black naturals and white sharps.

Here each tangent has its own set of strings, a system which is called "ungebunden," or unfretted. This invention was made by Daniel Faber, in Crailsheim, Germany, 1725.

No. 5. Clavichord, 5¼ octaves, "ungebunden," made by Michael Voit & Son, in Schweinfurt, Bavaria, Germany.

No. 6. Clavichord, 5¼ octaves, "ungebunden," made by Michael Voit & Son, in Schweinfurt, Bavaria, Germany.



No. 5.—Clavichord, 5¼ octaves. "Ungebunden."

Made by Michael Voit & Son, in Schweinfurt, Bavaria.

No. 7. Clavichord, 5½ octaves, "ungebunden." The maker's name unknown, although certain peculiarities indicate that it is the product of Gottfried Silbermann (born 1683, died 1753).

SPINETS

No. 8. Italian Spinet, 3½ octaves, from the middle of the 15th century.

The spinet is a keyed instrument, with " plectra" or jacks which was probably invented during the 14th century, and continued in use until the 18th century. It was the favorite instrument of Queen Elizabeth. It has one string to each note, which is plucked by a crow-quill fastened to a jack resting upon the key, which sets the string in vibration when the key is pressed down.

No. 9. Italian Spinet, 3½ octaves, from the middle of the 15th century.

No. 10. Italian Spinet, 3½ octaves, from the middle of the 15th century.

No. 11. Italian Spinet, 3½ octaves, from the middle of the 15th century.

No. 12. Double Spinet, 4 octaves, with paintings, made by the famous Hans Ruckers the elder, of Antwerp.

The Ruckers made spinets as early as 1579, and their instruments were noted as being of the finest quality. The little spinet at the left, which sets into the spinet proper, is tuned one octave higher than the one whose keyboard is placed to the right. In performing upon both instruments at the same time, the smaller instrument is removed and can be set upon a table. The maker, as is proved by his initials H. R. and his device in the rose of the sound-hole, is no other than the famous Hans Ruckers the elder, of Antwerp, and on the jack rails of both spinets may be read

"Johannes Rvqvers me fecit."

The paintings upon the lid represent a contest before the gods between Apollo and Marsyus, the former divinity playing a viol and the latter a pipe. The background is a hilly country, with a lake and a castle, and a man in a boat. Above and below the removable spinet are painted landscapes, with figures immediately above it, children dancing, and at the



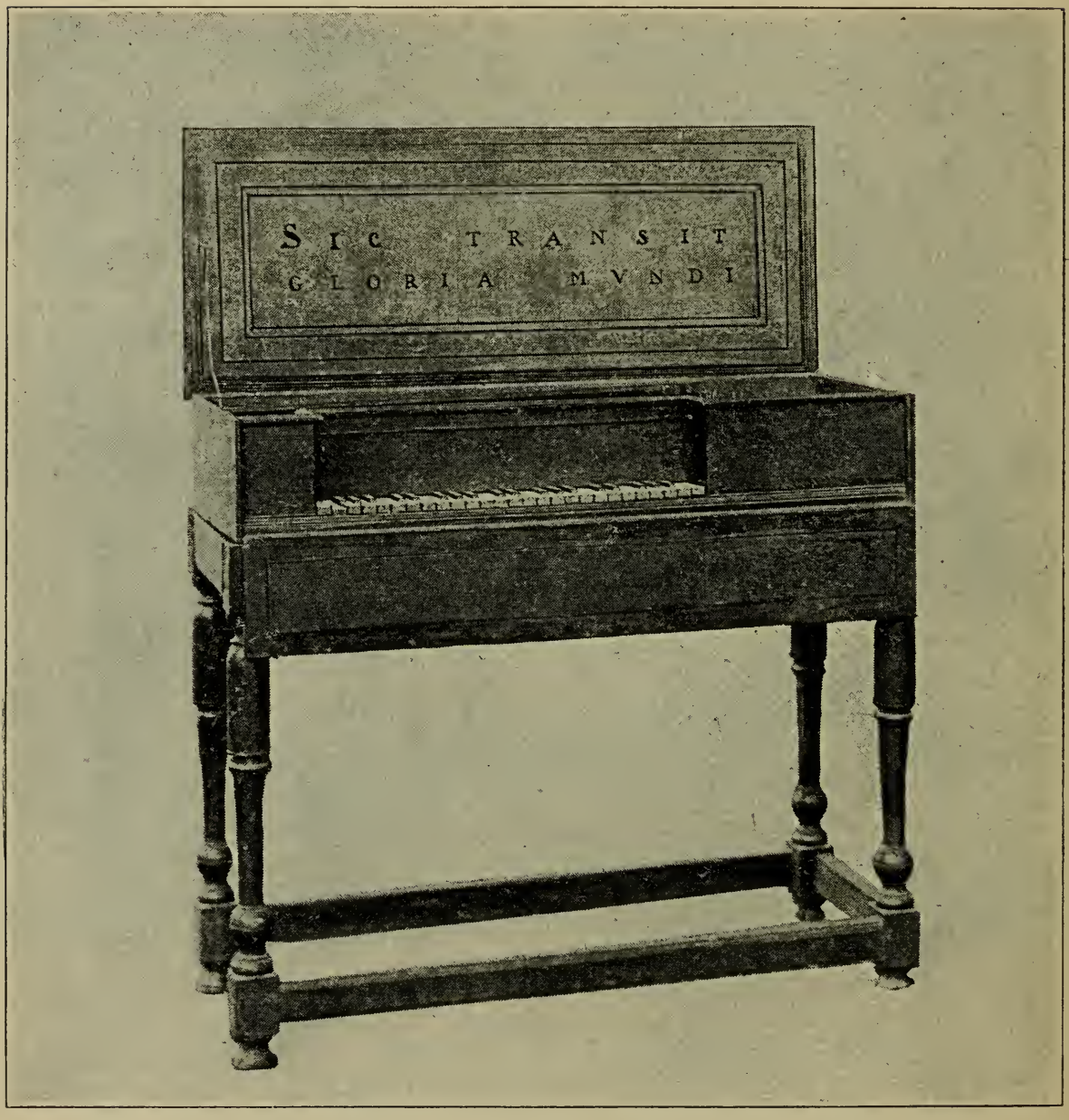
No. 12.—Double Spinet. 4 octaves.

Made by Hans Ruckers the elder, of Antwerp. With Paintings.

fixed keyboard men and women dancing in pairs. The instrument rests upon a stand with seven pierced arches and columns. With the exception of one at Nuremburg, made in 1580 by Martin Beest, it is doubtful whether many other double spinets are still in existence.

No. 13. Spinet, 3¾ octaves, made by Andreas Ruckers, Antwerp, 1620.

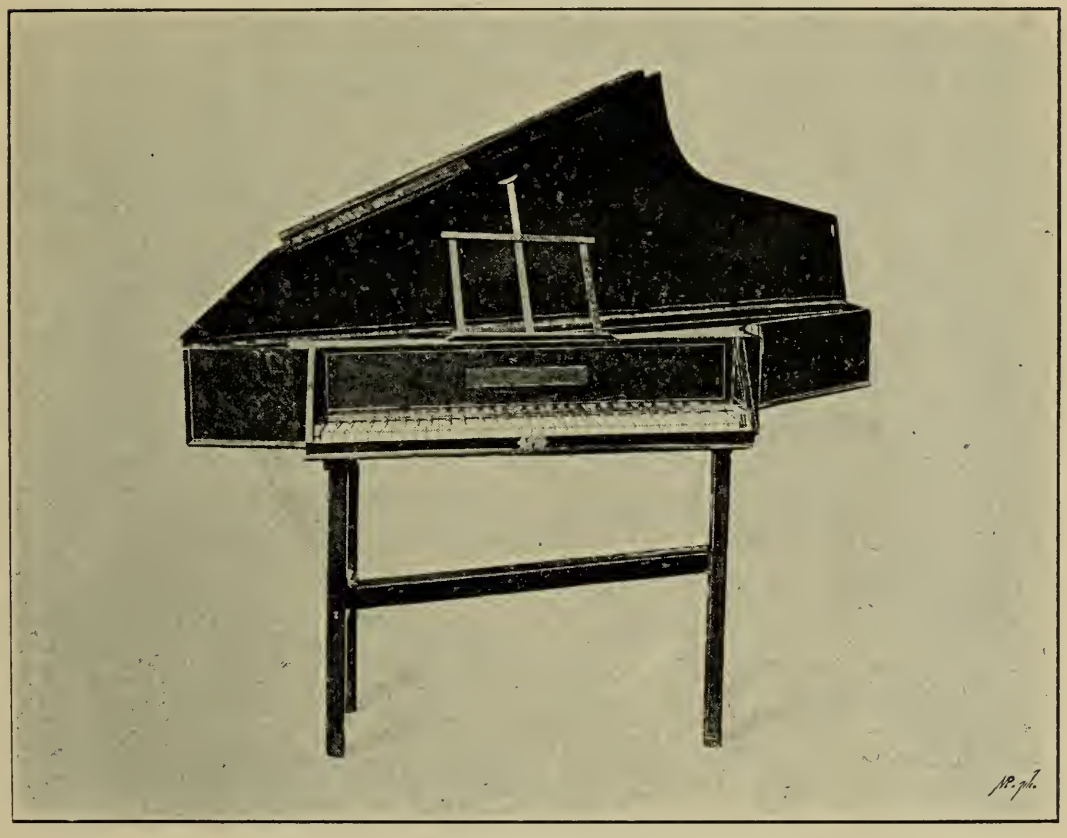
Andreas was the son of Hans the elder, and was equally celebrated as a spinet and harpsichord maker. Händel's favorite harpsichord, which he used, and is now at the South Kensington Museum in London, was built by Andreas



No. 13.—Spinet, 3¾ octaves. Made by Andreas Ruckers, Antwerp, 1620.

Ruckers in 1641. On the inside jack rail is the name of "Andreas × Rvckers me fecit Antvèrpia," and on the rosette his initials "A. R." and King David playing on the harp. On the inside lid, "Sic transit gloria Mvndi."

No. 14. Spinet, 5 octaves, made by Johannes Hitchcock, London, about 1750. Johannes and Thomas Hitchcock were the most celebrated spinet makers in England.



No. 14.—Spinet, 5 octaves.

Made by Johannes Hitchcock, London, 1750.

No. 15. Spinet, 5 octaves, made by Thomas Hitchcock, London, about 1750. It is to be presumed that Thomas and Johannes Hitchcock were brothers, but worked separately and followed different schools.

No. 16. Spinet, 5 octaves, made by Thomas Barton, London, 1730. Inscribed, "Thomas Barton, MDCCXXX."

No. 17. Spinet, 5 octaves, made by William Pether, London, about 1725, having the following inscription on the name-board: "Sofficitae jucunda oblivio vitae," which motto reads in English as follows: "The pleasant oblivion of long life." The upper keys made of ivory and ebony. This instrument is on exhibition in the Connecticut Building.

HARPSICHORDS

No. 18. Harpsichord, 5 octaves, built by J. A. Hass, Hamburg, 1710.

This instrument has two keyboards, with tortoise-shell naturals and ivory sharps; also eight stops, similar to an organ. This is probably the largest harpsichord in existence, both as to dimensions and musical capacity. It contains a long set of strings, producing a sixteen-foot tone, also two shorter sets, each set producing an eight-foot tone, and a still shorter one of a four-foot tone, and finally two very short sets, each giving a two-foot tone. Furthermore, one stop imitating the lute and another one the harp. On account of the extraordinary size of such an instrument, and in view of the diminutive size of instruments of that period, it was deemed expedient to supply this harpsichord with eight strong legs. The sounding board is painted with flowers and other artistic decorations. But especially it is the rich paintings on the inside lid which display the most excellent specimens of Japanese art, both in conception and in execution. The outer case and legs are decorated in imitation of tortoise-shell. The builder of this instrument was noted as the most celebrated harpsichord maker of that period in Germany. Whatever must have influenced the builder to produce a keyed instrument which was capable of reproducing the prominent elements inherent in the organ, it is to be presumed that certain influences emanating from great musicians must have operated upon him; and when we consider that Hamburg and its vicinity was the home of the greatest musicians, such as Buxtehude, Reinken, Händel, Bach, Hasse and Mattheson, it is to deplored that this unique instrument is silent as to its past history, which, no doubt, would excite our admiration, could we know who were the musicians who have used it. Bach's Concerto in the Italian style and his French ouverture were composed for a harpsichord with two manuals. Its original title reads as follows:

"Zweiter Theil der Clavier-Uebung, bestehend in einem concerto nach italienischer Gusto und einer Ouverture nach französischer Arth, vor ein Clavicymbel (mit zwei manualen) deren Liebhabern zur Gemüthserzgötzung verfertigt von J. S. Bach."

The harpsichord was the most important keyed instrument used during the 16th, 17th and 18th centuries. It served as an accompanying orchestral instrument in opera and oratorio. Like the spinet family, the harpsichord is on the plectrum principle. The strings were set in vibration by points of quill or hard leather, elevated on wooden uprights known as jacks, and twitching or plucking them as the depression of the keys caused the points to pass upwards.

The earliest mention of the harpsichord is made by Eberhard Cersne, A. D. 1404. Vincenzo Galilei, the father of the astronomer Galileo Galilei, infers its direct derivation, in view of its harp-like disposition, to the harp.

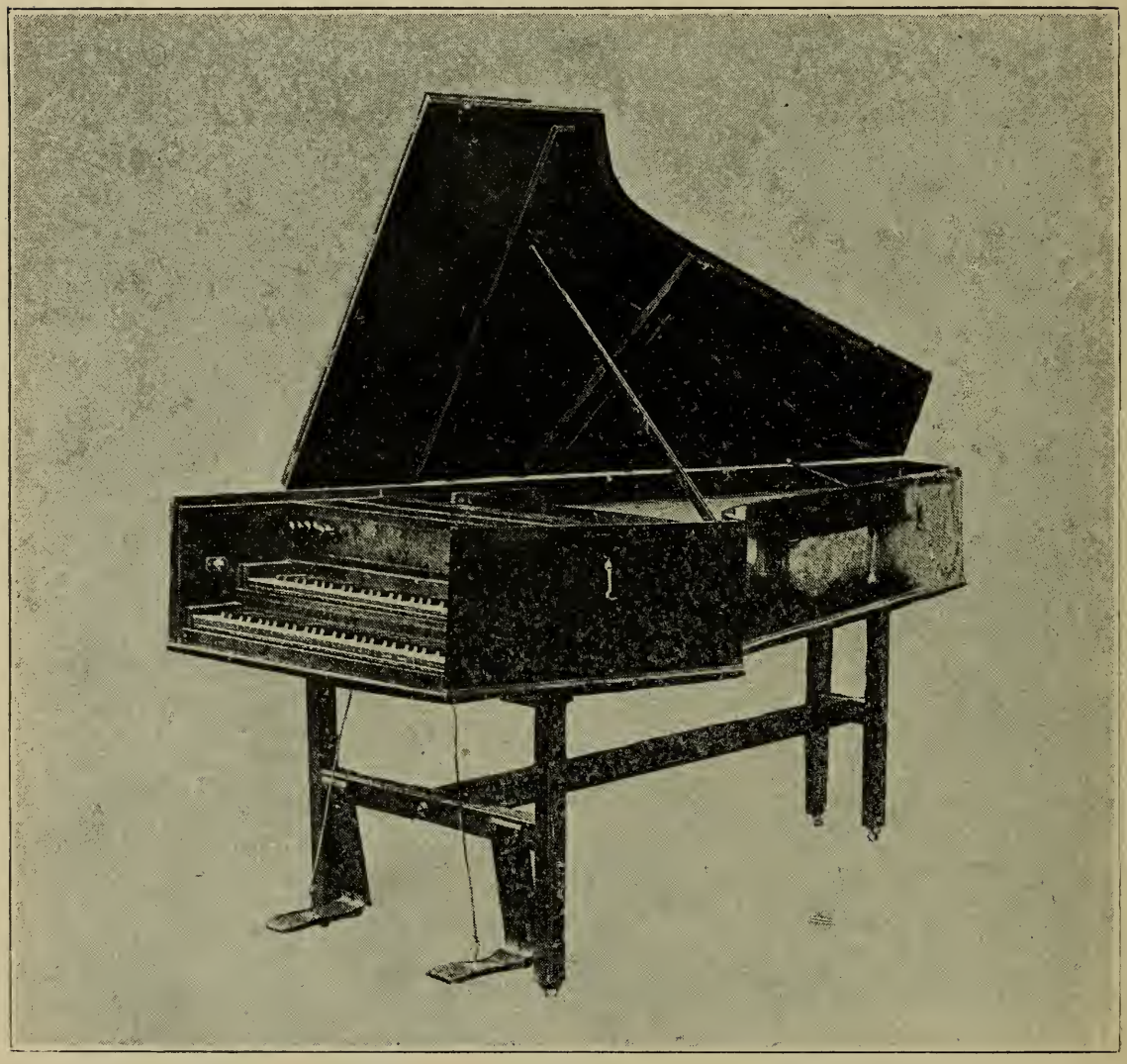
No. 19. Harpsichord, with two keyboards, 5 octaves, made by Jacobus Kirkman, London, 1769.

Has seven registers, two of eight and one of four-foot tone, one harp, one lute, and one machine stop. Dr. Burney, in Rees' Cyclopædia, gives Jacobus Kirkman's harpsichords high praise, regarding them as more full in tone and durable than those of Shudi. They retained certain features of the Antwerp Rucker model as late as 1768, preserving Andre Rucker's keyboard (nearly 5 octaves) with lowest G sharp wanting. This, as well as the retention of the rosette in the sounding-board, in which we find King David playing upon the harp, between the letters J and K. Dr. Burney met with no harpsichords on the continent that could at all compare with those made in England by Jacob Kirkman and his almost life-long competitor, Shudi. (Grove's Dictionary of Music, vol. ii, page 61.)

No. 20. Harpsichord, with two keyboards, 5 octaves, made by Burkat Shudi.

Five registers, two of eight and one of four-foot tone, one lute and one harp stop. Shudi was a celebrated harpsichord maker, and enjoyed Handel's friendship. One of his harpsichords, No. 94, made in 1740, formerly belonging to Queen Charlotte, is now in Windsor Castle. The harpsichord in the

Steinert collection bears No. 144, but has no date, and was probably made about 1743. The two harpsichords Nos. 511 and 512, both built in 1766, were made by Shudi for Frederic the Great, and are still in the Royal Palace in Potsdam. The Shudi harpsichord No. 762, built in 1775, was once the property of Jos. Haydn, and is now owned by the Music Verein in Vienna.



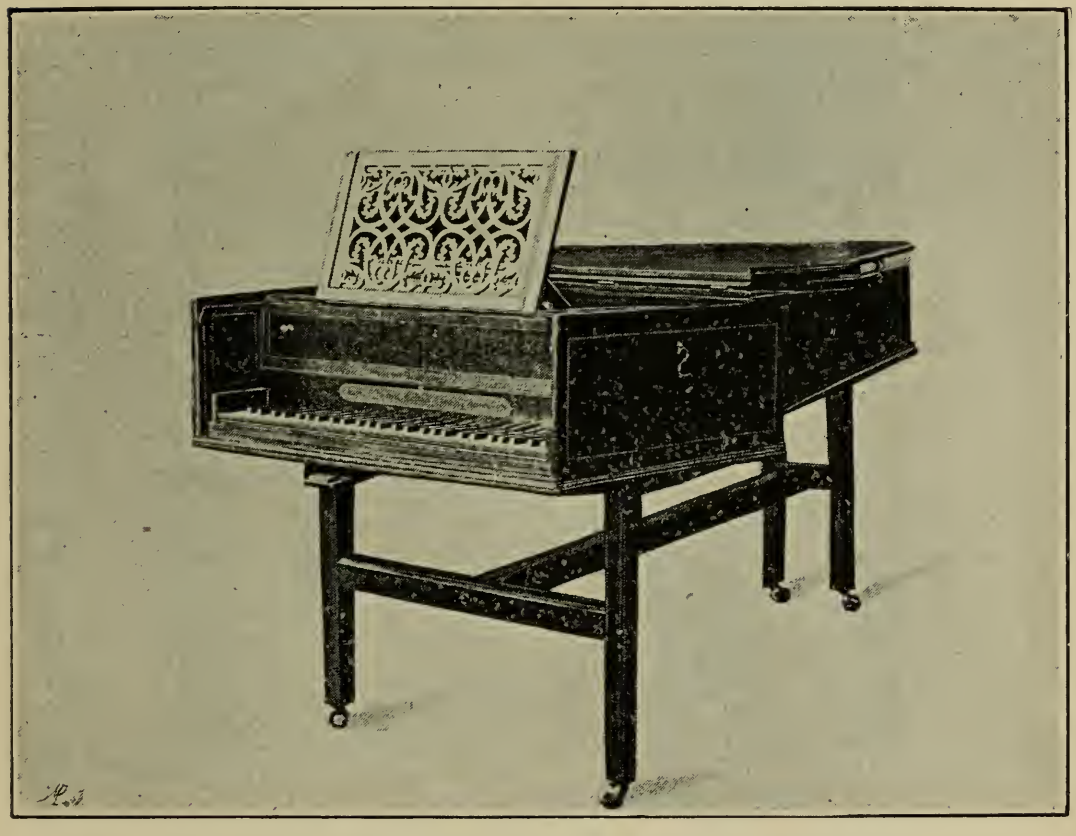
No. 19.—Harpsichord, with two keyboards. 5 octaves.

Made by Jacobus Kirkman, London, 1769.

No. 21. Harpsichord, single keyboard, 5 octaves, made by Jacobus Kirkman in London, 1755.

It has three registers, of which two are of eight-foot tone in unison, and one register imitating the lute. This instrument was formerly owned by Napoleon Bonaparte; was given, after

his banishment to St. Helena, to a French sergeant, who brought it with him to this country, where he settled at Scituate, Mass. In 1833 he sold the instrument to Simon Bates, of Scituate Harbor Light, and by inheritance it passed into the hands of his son, James G. Bates, who is still alive, and from him into the possession of his daughter, Mrs. M. Wharff, now living at Gloucester, Mass., of whom M. Steinert purchased it. The Bates family is one of the oldest in Massachusetts, and traces its direct descent from Peregrine White, who came over in the Mayflower. They claim that Daniel Webster and other noted statesmen were in the habit of listening to the music of this harpsichord.



No. 22. — Harpsichord, 5 octaves, 4 registers.

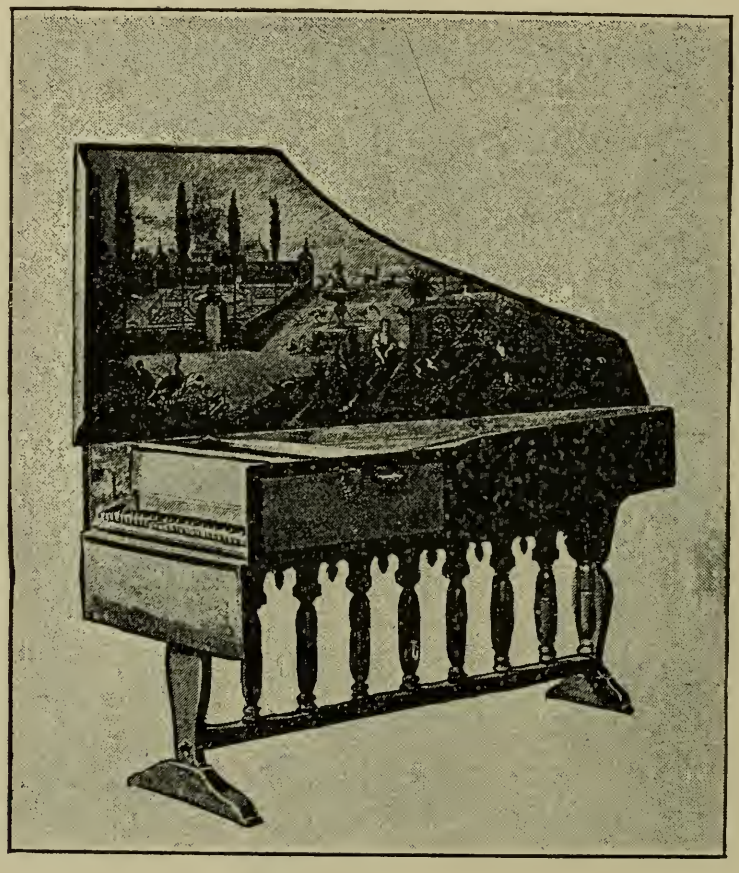
Made by Jacobus and Abraham Kirkman, London, 1776.

No. 22. Harpsichord, single keyboard, 5 octaves, made by Jacobus and Abraham Kirkman, London, 1776.

Has four registers, of which two are of eight-foot tone, tuned in unison, and one of four-foot tone, also one register and knee pedal to throw on the octave.

No. 23. Harpsichord, single keyboard, 4⅓ octaves, made by a Florentine at Pisa, 1626.

This harpsichord, which sets in a separate case, from which it can be withdrawn, is according to the style of the Italian school of the 16th century. It has three registers on the right (outside) of the instrument, two strings of eight-foot, tuned in unison, and one shorter string of four-foot tone. The natural keys are made of boxwood and the sharps of ebony. The case is highly decorated with paintings, representing figures and flowers, both inside and outside. This highly interesting instrument is probably one of the oldest yet in existence.



No. 24.—Harpsichord, 4 octaves, 3 registers.

Made by Johannes Couchet, Antwerp, 1679; with painting by Van Kessel.

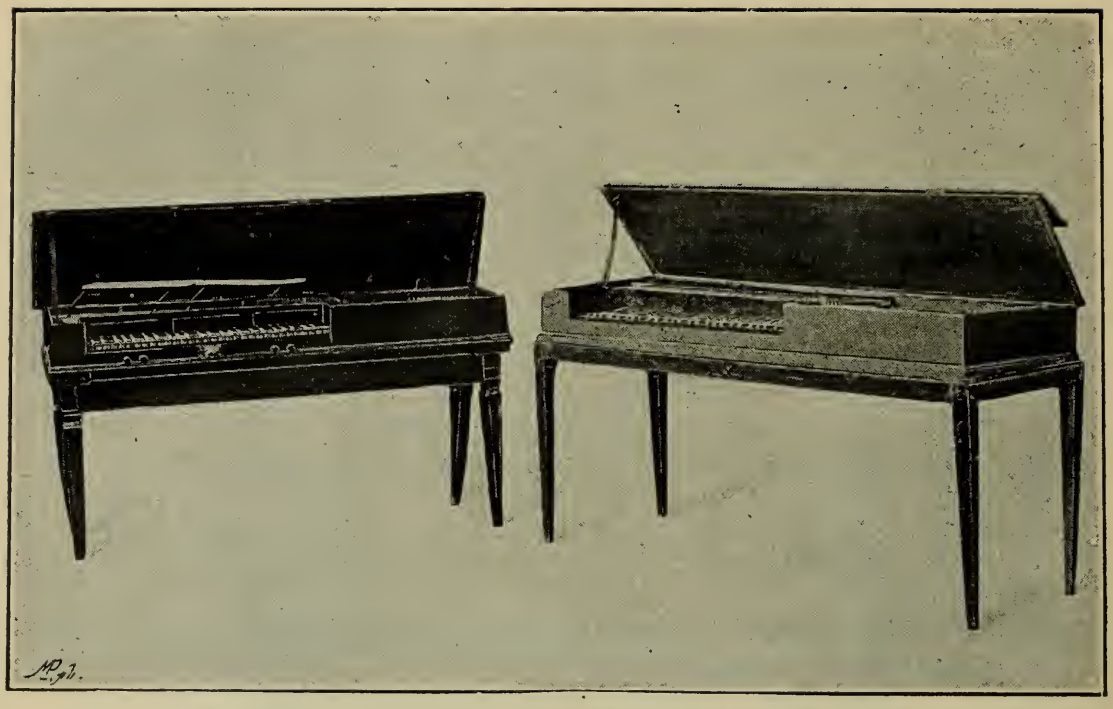
No. 24. Harpsichord, single keyboard, 4 octaves. Joseph Johannes Couchet me fecit Antverpiae 1679.

This instrument has three registers, of which two are of eight-foot and one of four-foot tone. It rests upon a frame, and the case and sounding board contain a most beautiful painting by the celebrated Dutch painter Van Kessell. Couchet is considered one of the most celebrated harpsichord makers of the Netherland school, was a grandson of the celebrated Hans Ruckers the elder, and a nephew and apprentice of Hans Ruckers the younger.

HAMMERCLAVIERE

The hammerclavier is the German name for the pianoforte, a musical instrument of the percussive group, the tones being produced by blows of hammers upon stretched strings, and the hammers being operated from a keyboard. Essentially the hammerclavier is a large dulcimer with a keyboard ; but historically it replaced the clavichord and harpsichord, which were keyboard instruments, more akin to the harp than to the dulcimer. Several attempts were made during the sixteenth and seventeenth centuries to combine a keyboard with it, perhaps the most important being the pantaleone of Hebenstreit. The keyboard instruments then known were nearly or entirely incapable of gradation in the loudness of their tone ; hence the new instrument when invented in Italy was called a piano e forte, because its main peculiarity was that its tone might be made either loud or soft at the player's will. Its widespread use in consequence of the many improvements made, brings into prominence, however, the disadvantages of a percussive tone, which cannot be sustained or varied after the initial stroke, of an ease of manipulation which invites slovenly and vulgar use, and of a temperament which, with the common neglect of frequent tuning, often hopelessly corrupts the player's musical ear.

No. 25. German Hammerclavier, 4½ octaves, by Johann Christoff Jeckel in Worms, February 18, 1783, single action. There are two stops, one piano of the "celeste" and the "forte." Both are divided into two sections, the bass and the treble, each moved independently of the other by four registers on the front side over the keyboard. The chief interest lies in the forte stop, which raises the dampers in two sections by two stops. It consists of a strip of cloth fastened to a frame, which touches the strings lightly, so as to prevent their sounding when in their natural state ; having no separate set of dampers



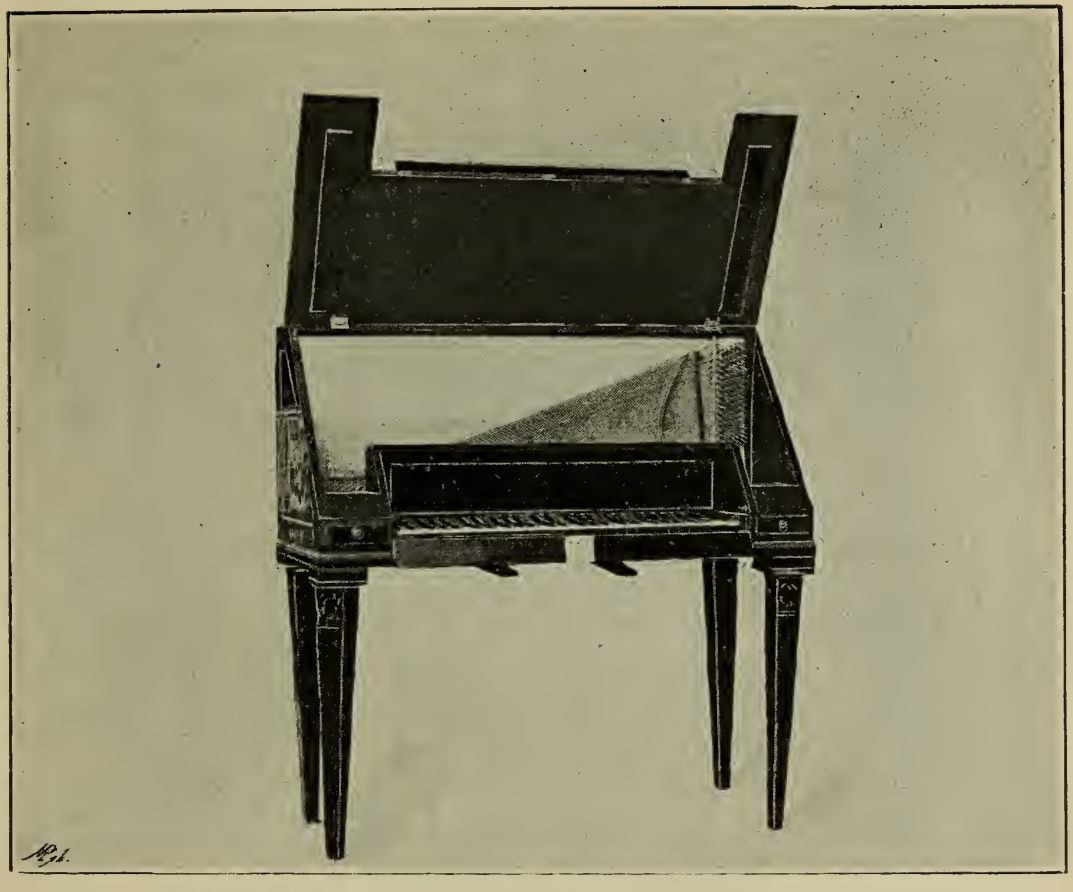
No. 25.
German Hammerclavier, 4½ octaves.
Made by Johann Christoff Jeckel, at Worms, Febr. 18th, 1783.

No. 27.
German Hammerclavier, 5 octaves.
Made by Johann Friedrich Schneider, Nürnberg, about 1750.



No. 26.—German Hammerclavier, 4½ octaves. About 1760.

for each set of strings, as in the present piano, which signifies its very primitive construction. Grove (III, 683) speaks of a French instrument similar to this, which he supposes was made in the reign of Louis Quinze. The action is very interesting. Grove calls it the "rudimentary German action," improved by Stein about 1777.



No. 29.—Upright Hammerclavier, 4½ octaves.

Two knee pedals. About 1780.

No. 26. German Hammerclavier, 4½ octaves, about 1760, maker unknown, possibly made by Charles E. Frederici, of Gera, Germany. The sounding board covers the whole interior of the piano, and the keyboard projects from one side of the case similar to a spinet. The hammers strike the strings in front of the keyboard, the tuning pins being to the right side of the instrument. It has single action, and the dampers are raised by means of a stop to the left. Black naturals and white sharps.

No. 27. German Hammerclavier, 5 octaves, made by Johann Friedrich Schneider, Nürnberg, about 1750. Black naturals and white sharps, two stops to draw the forte and celeste. Small wooden uncovered hammers strike the strings, single action. It rests, like the clavichord, upon a frame.

No. 28. German Hammerclavier, 5 octaves, made by Andreas Clement Biber in Ellingen, black naturals and white sharps, single action ; has hand-stops to the left, and rests upon a frame. The case is richly inlaid. Tuning pins to the right, similar to the clavichord.

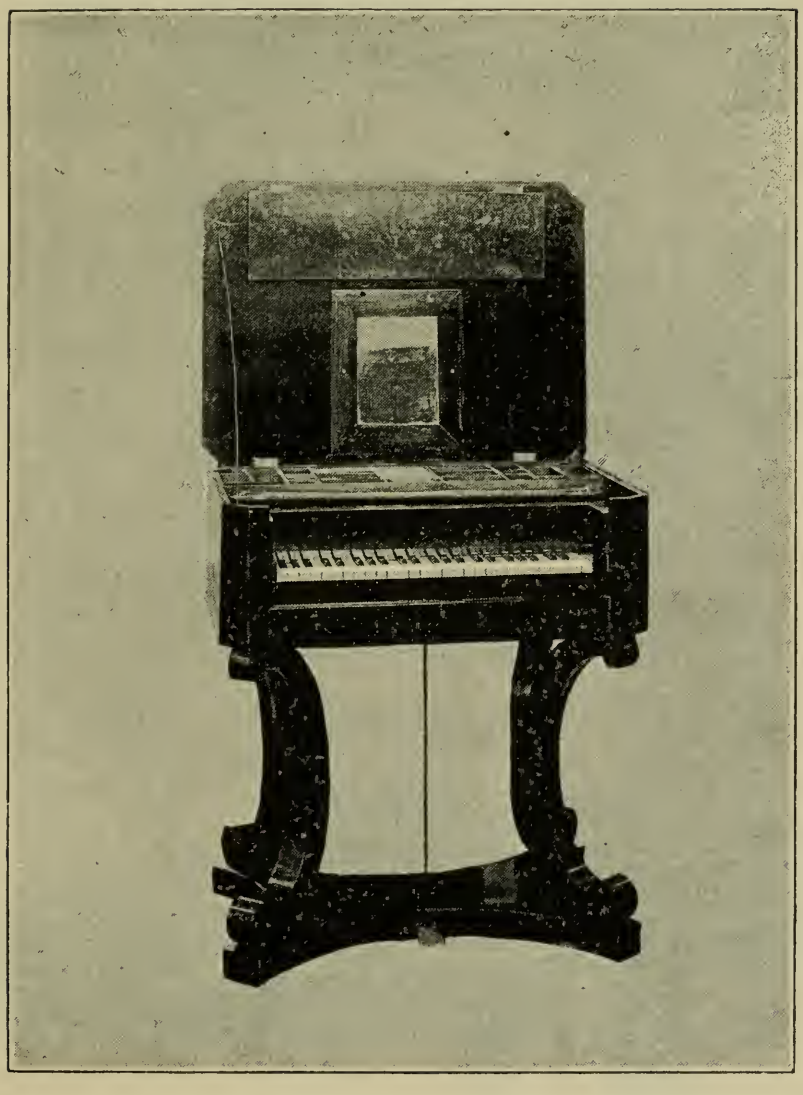
No. 29. Upright Hammerclavier, 4½ octaves, two knee pedals, forte and celeste ; no maker's name (about 1780). The case has the shape of an old-fashioned secretary, and its strings run in a horizontal direction, in opposition to the usual vertical on upright pianos. It is tuned to the right, and has double action, white naturals and black sharps. This is one of the most interesting instruments of the collection.

No. 30. Square Pianoforte, in form of a lady's sewing table ; 4 octaves, one foot pedal, Stein action, white naturals and black sharps; is tuned one octave above the ordinary pianoforte. This interesting instrument has been in the possession of the Princess of Turn and Taxis in Regensburg, Germany, where it was purchased by Mr. Steinert.

No. 31. English Square Piano, 5 octaves, made by Broadwood & Co., London, about 1771. The action is single, known as the "Zumpe." It has two stops, the piano and forte. The forte is divided into two sections ; they are operated by three levers inside the case at its left end, moved by hand. The sounding board only extends across the right hand, not over the action. Rests, like the English spinet, upon a frame.

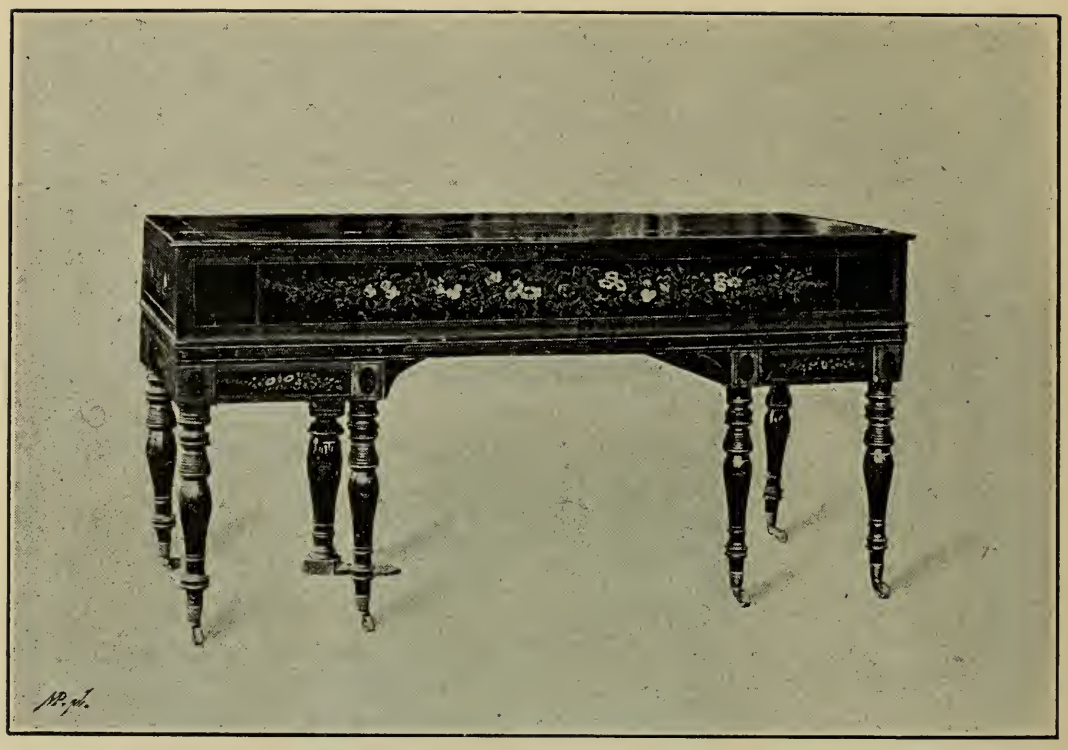
No. 32. English Square Piano, 5½ octaves, no maker's name. Double action. The case and legs are beautifully painted with flowers, and the top is richly inlaid with fancy woods.

No. 33. Vienna Square Piano, 5½ octaves, made by Johann Schantz, Wien. Two knee pedals, forte and celeste, double action. The case decorated with rich brass trimmings of the period of Maria Theresa, about 1780. Johann Schantz was Jos. Haydn's favorite pianoforte maker.

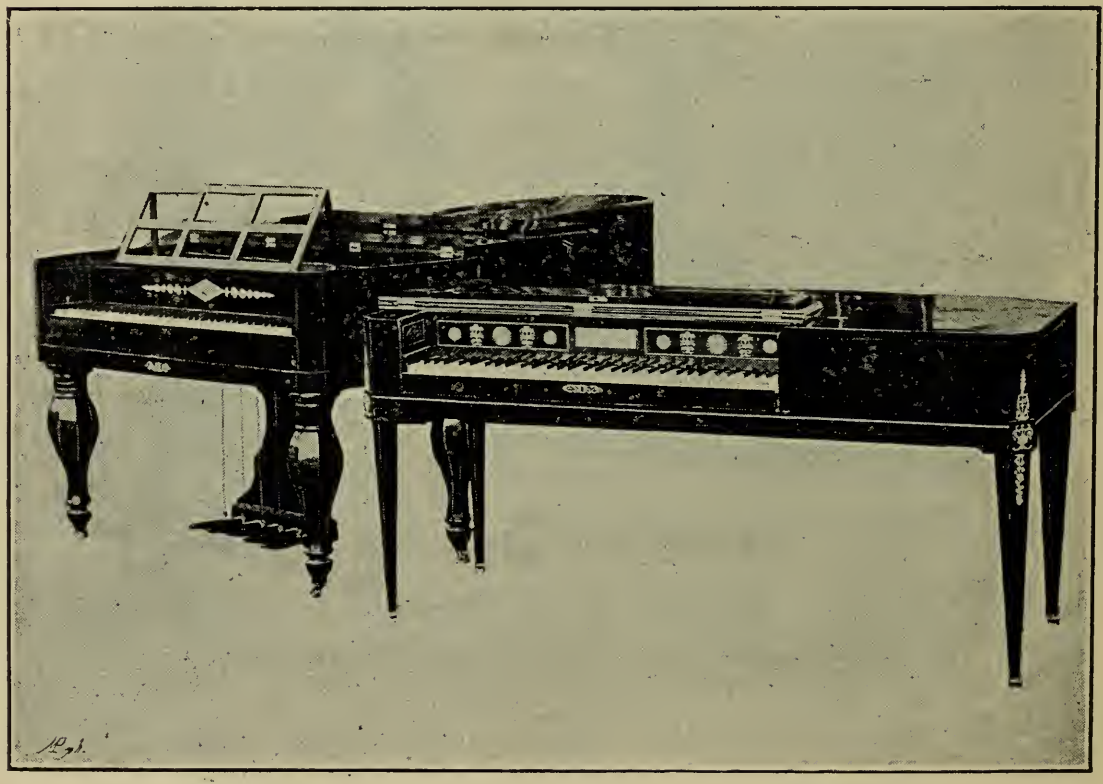


No. 30.—Square Pianoforte, 4 octaves. One pedal.

In form of a lady's sewing table.



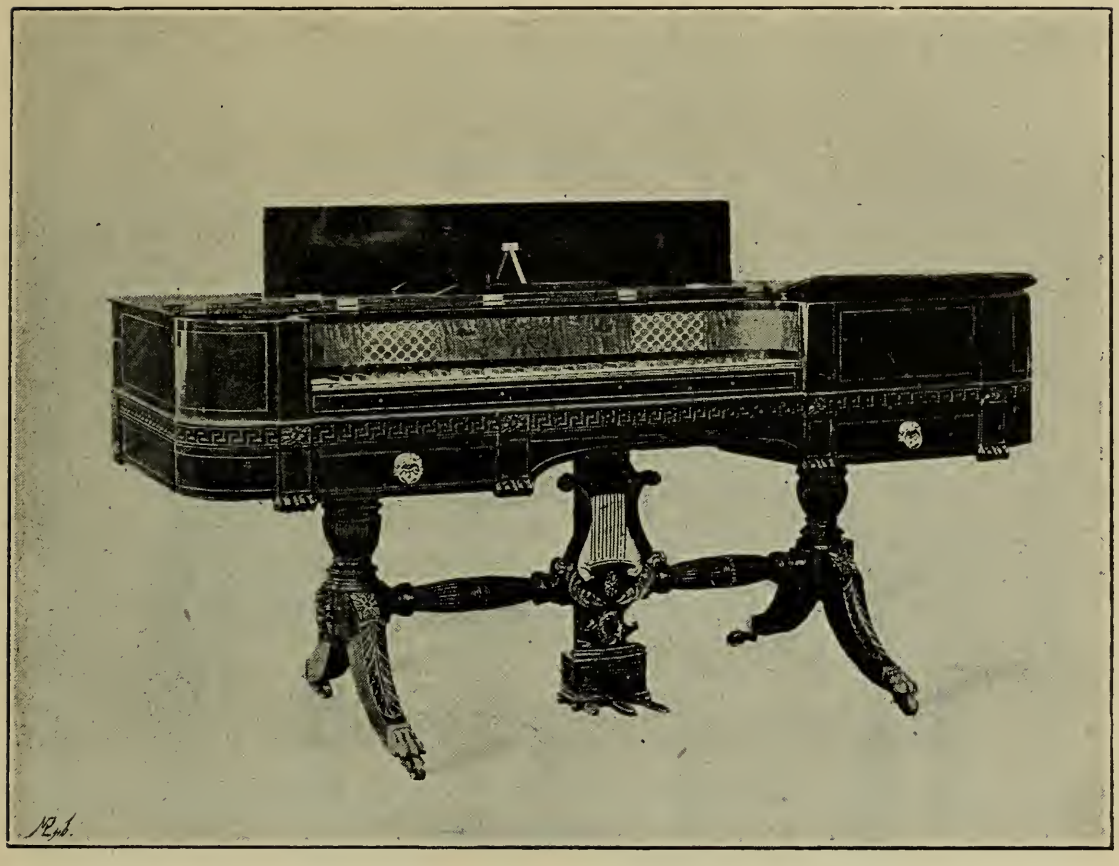
No. 32.—English Square Piano, 5½ octaves. Painted.



No. 43.
Beethoven's Concert Grand.
Made by Madame Streicher.

No. 33.
Square Piano, 5½ octaves.
Made by Johann Schantz, Vienna, about 1780.

No. 34. Pianoforte, 5½ octaves, made by John Geib, New York, about 1815. Three pedals and triple strung. The instrument, which is inlaid with brass, rests upon a frame with claw feet, which are beautifully carved and gilded.

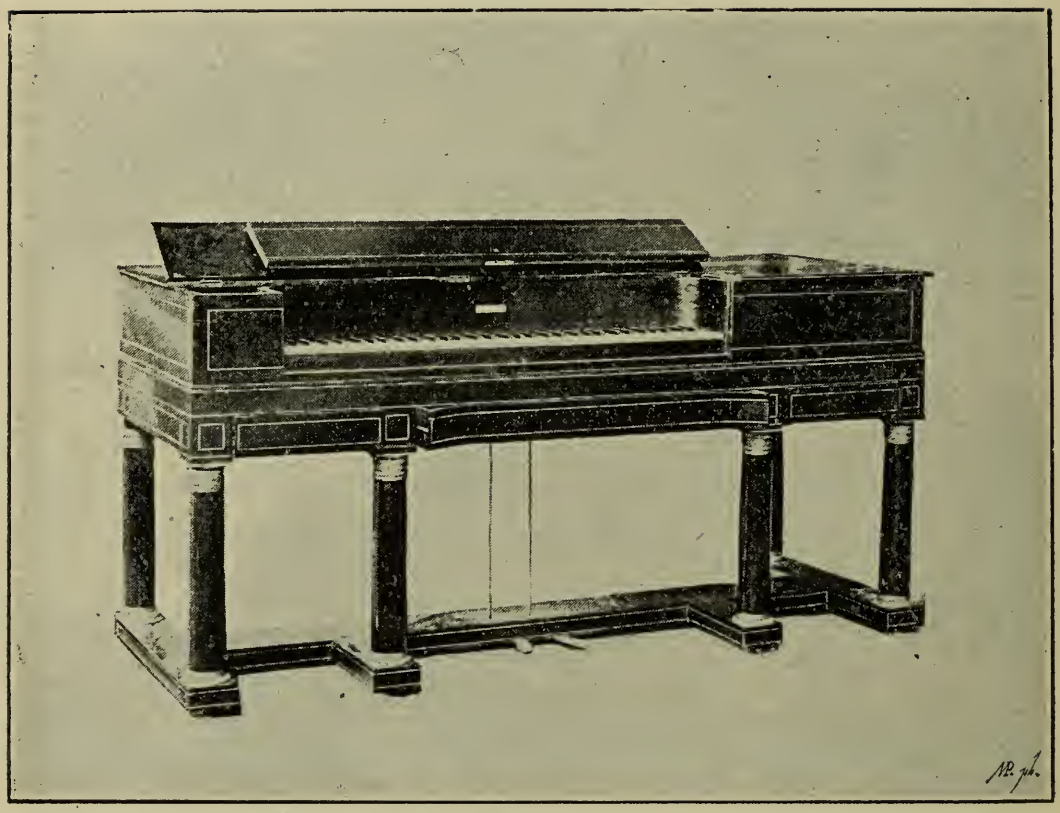


No. 34.—Pianoforte, 5½ octaves.

Made by John Geib, New York, about 1815.

No. 35. Square Piano, 6 octaves, made by A. Babcock, Boston, Mass., about 1820. The case, in the empire style, is beautifully inlaid with brass. The pianos of Babcock were of most delicious tone and touch, and this instrument represents an excellent specimen of his production.

No. 36. Square Pianoforte, of German pattern, 6½ octaves, made by Joseph Hiskey, Baltimore, Md., about 1820. The sounding board covers the action, tuning pins above the keyboard like the grand piano, triple strung; four pedals, forte, celeste, bassoon, janizary music with drum, triangle and cymbal.



No. 35.—Square, 6 octaves.

Made by A. Babcock, Boston, about 1820.

GRAND PIANOS

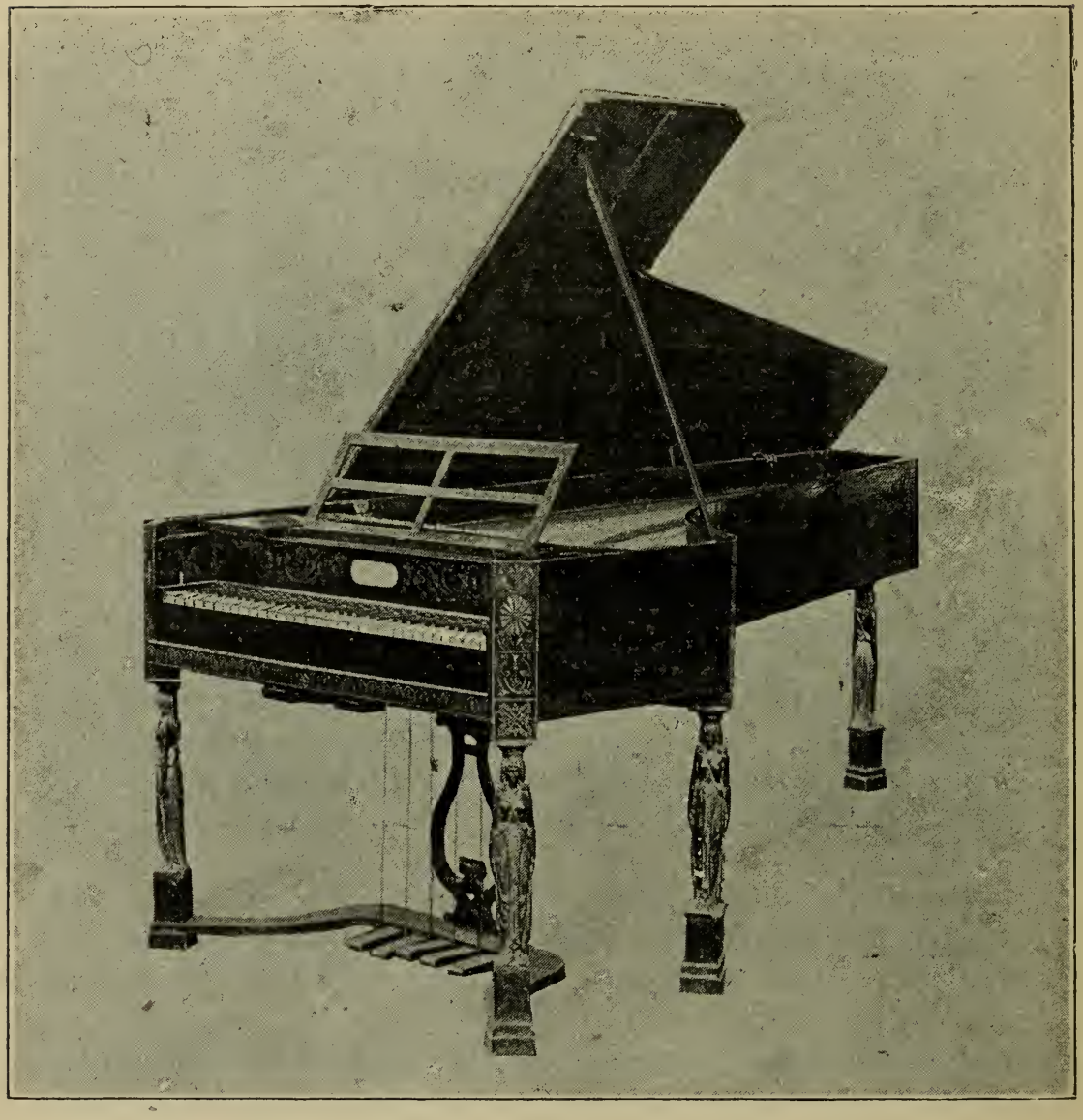
No. 37. Concert Grand Piano, 5⅛ octaves, made by Johann Andreas Stein, in Augsburg, about 1760. Black naturals and white sharps, with knee pedal. The case is made of German oak; the top is pannelled. Stein, like Silbermann, was a celebrated builder of church organs, clavichords, harpsichords and pianofortes. He was the inventor of the so-called Vienna pianoforte action, the knee pedal, and contrivances for shifting the keyboard, whereby the hammer, instead of striking three strings, strikes one string only, thus producing the "una corda" effect. Stein grands are hardly ever more met with.

No. 38. Concert Grand, 5 octaves, maker's name unknown. Black naturals and white sharps, knee pedal, and one stop in front of the keyboard to produce the "celeste." This instrument has been the property of Jos. Haydn, and was used by him in his birth-house, and later on in his summer residence in Rohrau near Vienna.

No. 39. Concert Grand, 5 octaves and knee pedal, black naturals and white sharps, with the inscription on the sounding board, "Mozart's Spinet." No maker's name. This instrument was found in Salzburg, and is an exact counterpart of the grand used by Mozart, now in the Mozarteum in Salzburg, which does not bear the maker's name, but it is claimed was made by Anton Walter of Vienna. Haydn and Mozart used to play duets upon this instrument.

No. 40. Concert Grand, 5 octaves and knee pedal, made by Johann Jacob Könicke in Vienna; has black naturals and white sharps. A true copy of Joh. Andrea's Stein grand. Built about 1770.

No. 41. Concert Grand Piano, 6 octaves, made by Anton Walter & Son, Vienna. Six pedals: No. 1, shifting the keyboard for una corda; No. 2, shifting the pedal for tua corda; No. 3, bassoon; No. 4, forte; No. 5, celeste; No. 6, drum, triangle and cymbals. The case with elegant decorations and the legs artistically carved. Anton Walter was Mozart's favorite pianoforte maker. About 1780.



No. 42.—Concert Grand, 6 octaves.

Made by Joh. Gröber, Insbruck.

No. 42. Concert Grand, 6 octaves, made by Joh. Gröber in Insbruck, Tyrol. Five pedals: No. 1, shifting keyboard; No. 2, forte; No. 3, piano; No. 4, pianissimo; No. 5, bassoon.

No. 43. Beethoven's Concert Grand, 6½ octaves, five pedals; bearing on the sounding board the following inscription: "Nanette Streicher née Stein, Wien, 1816." Madame Streicher was the daughter of the celebrated piano maker, John Andreas Stein of Augsburg, and is the builder of this instrument. She was an intimate friend of Beethoven, and it is said that this instrument has been loaned by her to the great composer during his stay in his summer retreat in Baden. (For plate of No. 43, see page 20.)

No. 44. Concert Grand, 6 octaves, made by Madame Nanette Streicher née Stein, Wien. It is marked No. 1570, and has four pedals: No. 1, shifting keyboard; No. 2, una corda; No. 3, celeste; No. 4, forte. There is a grand piano made by the same lady at Windsor Castle, England, the property of the queen of England.

No. 45. Vertical Concert Grand, 6 octaves, made by C. Müller, Vienna, about 1780. Has black naturals and white sharps, three pedals. The front of this instrument is highly decorated, and contains a gilded swan on top of it.

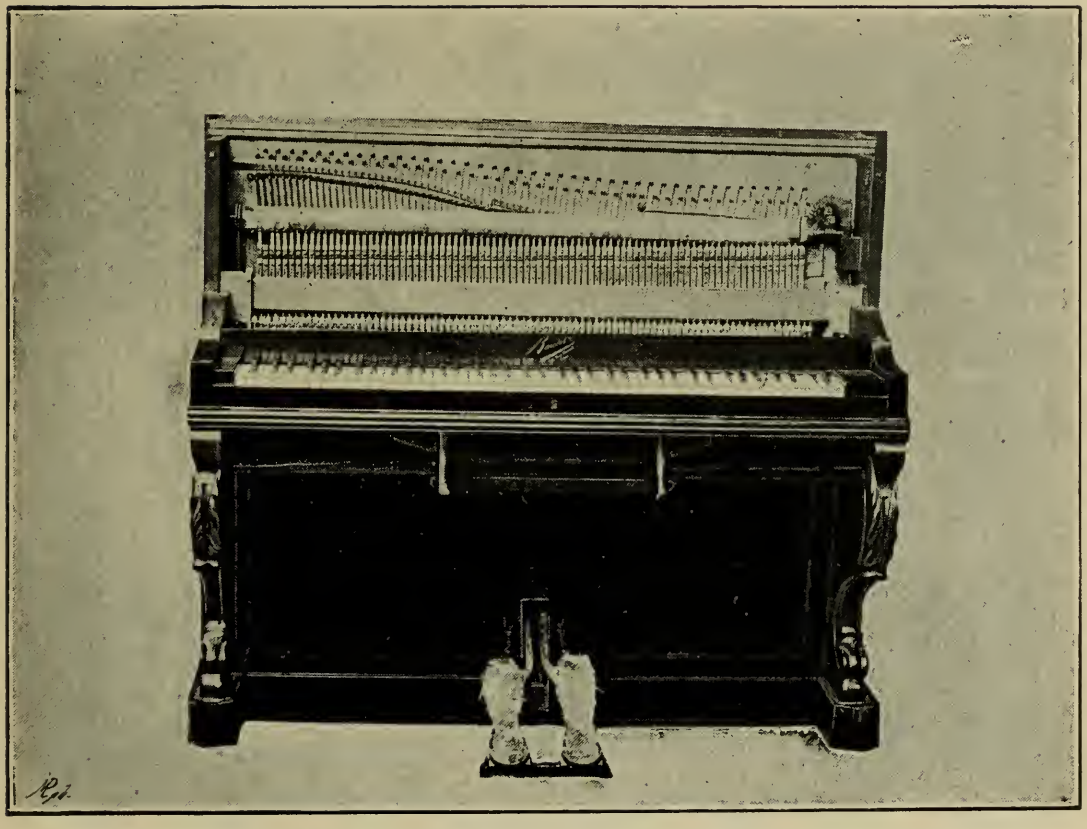
No. 46. Concert Grand, 6 octaves, made by Andre Stein, d'Augsburg, Vienne, with knee pedal, black naturals and white sharps. Andre Stein was the son of the great Joh. Andreas Stein of Augsburg, and a brother to Madame Nanette Streicher.

No. 47. Piano Violin or Piano Quator, 7 octaves, made by Baudet in Paris. The strings in this upright piano are made of wire as in a pianoforte, but of greater relative thickness, there being one only to each note. They run in a vertical direction, and to each string is attached a small bundle of bristles, projecting in front about one inch. A metallic roller, slightly rosined, is made to turn by means of treadles. When the keys are put down, a tangent holding a piece of whalebone presses the bristles toward the roller, when motion is then communicated through the bristles to the strings, and in consequence their musical vibration is excited. The impression on the ear is that of a string orchestra.



No. 46.—Concert Grand, 6 octaves.

Made by Andre Stein, Vienne.



No. 47.—Piano Violin, 6 octaves. Made by Baudet, Paris.

COLLECTION OF

STRINGED INSTRUMENTS

The viol is the typical representative of a very large, varied and widely distributed class of instruments, of which in modern music the violin is the chief member. The viol of the fifteenth century was characterized by a flat back, in having generally crescent-shaped sound-holes in the belly, and a broad, thin neck, forming a close amalgamation of the neck with the body. It had from five to seven strings, tuned in fourths and one-third. The viol was made in several sizes. The smallest, called the treble or discant viol, passed over later into the modern violin; the next larger, the tenor, into the viola da braccio and viola d'amore and the modern viola; the next, bass, into the viola da gamba and the violoncello; and the largest, double-bass, into the violone and the modern double bass. The viola da braccio, or arm-viol, is so called to distinguish it from the bass viol or viola da gamba, the leg viola. The viola da braccio had six strings, and was tuned thus: G, D, A, F, C and G (the second below middle C). The viola da gamba had properly six strings, tuned thus: D, A, E, C, G and D. The viola d'amore used in the seventeenth and eighteenth centuries, having usually seven ordinary gut strings with from seven to fourteen supplementary strings of metal under the fingerboard which sound sympathetically. The gut strings were usually tuned thus: D, F sharp, A, D, F sharp, A, D (next below middle C). The sympathetic strings, if few, were tuned diatonically in the scale of D, or if many, chromatically. The viola d'amore was an arm viola. The viola pomposa, a species of viola da gamba invented by Joh. Seb. Bach, having five strings tuned thus: E, A, D, G, C (the second below middle C); some had also six strings. The viola da spalla

206352

was the same as the viola da gamba. Arpeggione or guitar violoncello, a stringed instrument played with a bow, which was invented by G. Staufer of Vienna in 1823. It is of the size of the viola da gamba, the shape of the body something like that of the guitar. The finger board has frets, and it has six strings. Schubert's interesting Sonata in A, for piano and arpeggione, written in 1824, was composed for this instrument.

No. 48. Discant Viola da Gamba, five strings, ivory inlaid fingerboard and tailpiece, carved head.

No. 49. Viola da Gamba, six strings, carved head, made by Barak Norman, an English maker, 1688–1740.

No. 50. Viola da Gamba, six strings, of German make.

No. 51. Viola da Gamba, carved head, of Italian make.

No. 52. Viola da Gamba, of Italian make.

No. 53. Viola da Gamba.

No. 54. Viola da Spalla, carved head, of Italian make.

No. 55. Viola Pomposa, six strings, French make.

No. 56. Violoncello Piccolo, carved head.

No. 57. Arpeggione or Guitar Violoncello, six strings, Bohemian make.

No. 58. Viola d'Amore, carved head, fourteen strings, German make.

No. 59. Viola d'Amore, carved head, fourteen strings. German make.

No. 60. Viola d'Amore, carved head, fourteen strings, Bohemian make.

No. 61. Viola da Braccio, German make.

No. 62. Viola da Braccio, German make.

No. 63. Viola, Stainer.

No. 64. Viola, Italian make.

No. 65. Viola, with carved head, Italian make.

No. 66. Viola, Amati.

No. 67. Violoncello, with carved head, old German make.

No. 68. Violoncello, William Forster.

No. 69. Violoncello, Amati.

No. 70. Violoncello, Italian make.

No. 71. Violin, Maggini.

No. 72. Violin, Serafin.

No. 73. Violin, German make.

No. 74. Violin, German make.

No. 75. Violin, Scheinlein.

No. 76. Violin, Mathias Thirr.

No. 77. Violin, German make.

Nos. 78, 79, 80, 81. String quartet, consisting of two Violins, Viola and Violoncello, made by George Gemünder, New York.

No. 82. Spanish Guitar (Vihuela) with double metal strings, built during the 16th century.

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